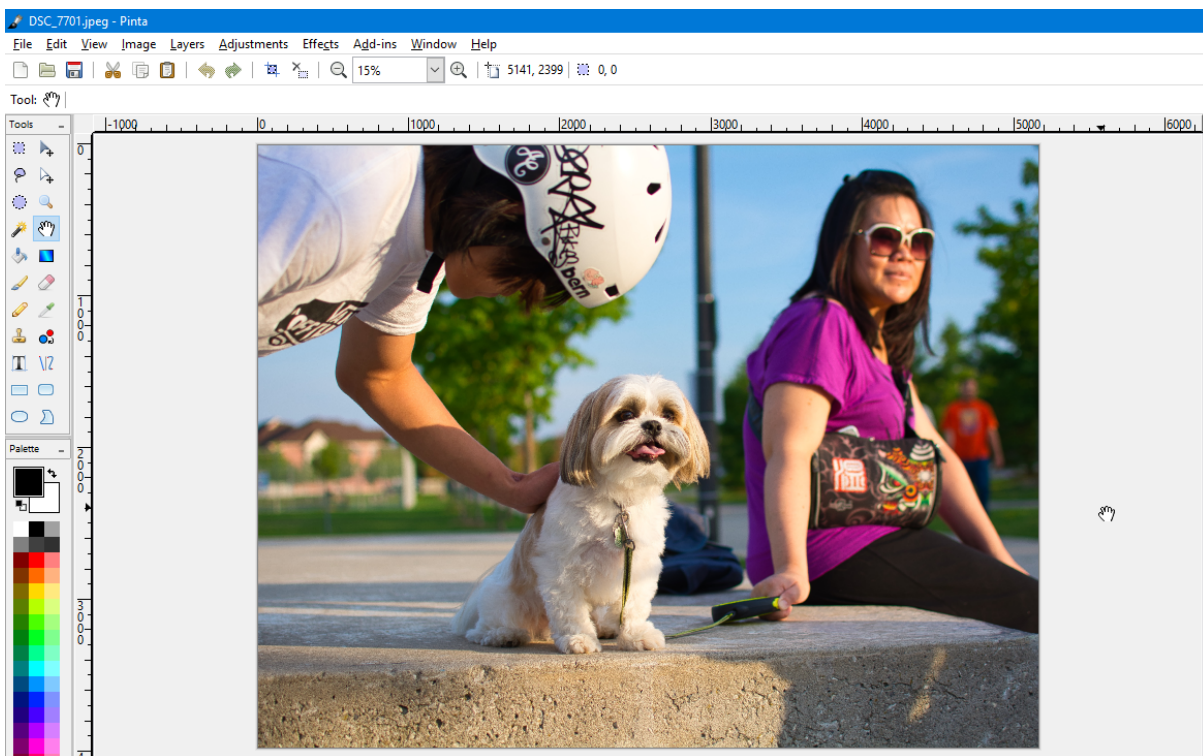


# Pinta

## Documentation Made Simple



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# Preface

## About this Guide

This user guide is for end users of Pinta, an open-source raster graphics editor. It covers the basics of using the various features of the program for digital drawing and photo editing.

This guide is intended for both new and existing users of Pinta. It assumes that readers are familiar with how to use their respective operating systems and with basic computer terminology.

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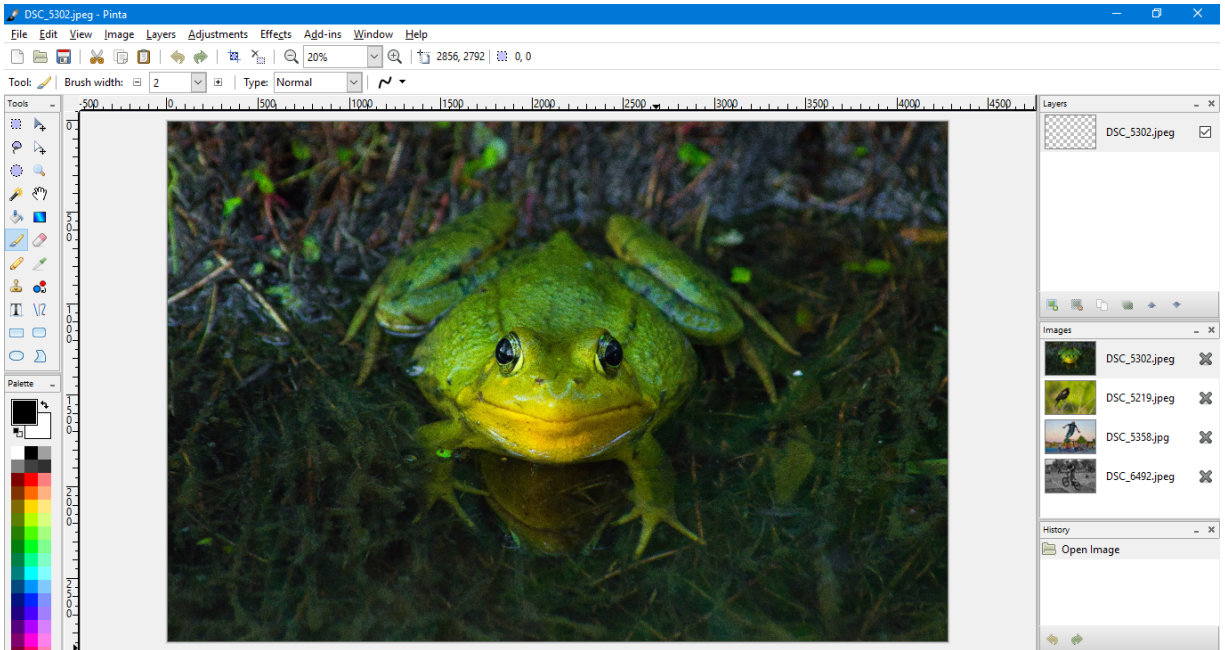
# Table of Contents

<b>Chapter 1: Welcome to Pinta</b>	
What is Pinta?.....	2
Features of Pinta .....	2
<b>Chapter 2: Creating and Working with Files</b>	
Using the User Interface .....	4
Toolbar Options.....	5
Customizing the User Interface .....	7
Managing Images .....	8
Managing Multiple Images.....	11
Managing Edit History.....	12
<b>Chapter 3: Drawing, Sketching, and Editing Images</b>	
Customizing Colors.....	14
Drawing and Sketching.....	17
Drawing Lines and Curves .....	17
Drawing Shapes .....	17
Drawing Freeform.....	18
Filling Area with Color .....	19
Making Selections.....	19
Making Straight Selections.....	19
Making Irregular Selections.....	20
Making Elliptical Selections.....	20
Making Selections Based On Color.....	20
Cropping Images .....	21
Resizing Images .....	21
Erasing Image Content.....	21
<b>Chapter 4: Editing Photographs</b>	
Making Photographic Adjustments .....	24
Adjusting the Brightness and Contrast.....	25
Adjusting Colors .....	27
Adjusting Advanced Settings.....	34
Correcting Photographic Issues.....	38
Removing the Red Eye Effect .....	38
Removing Noise .....	39
Removing Dust and Small Objects.....	42
<b>Chapter 5: Working with Layers</b>	
Introduction to Layers .....	44
Working with Layers .....	44
Adding Shapes and Drawings on top of a Layer .....	46



Reordering Layers.....	48
Toggling a Layer's Visibility .....	50
Using Blend Modes.....	51
Saving with Layers.....	52
<b>Chapter 6: Working with Add-ins</b>	
Introduction to Add-ins.....	54
Using the Add-in Manager .....	54
Installing Add-ins .....	54
Updating Add-ins .....	55
Disabling Add-ins.....	55
Enabling Add-ins.....	55
Uninstalling Add-ins .....	56
<b>Chapter 7: Pinta Community</b>	
Support .....	58
Contributing .....	58
<b>Glossary</b>	
<b>Image Attribution</b>	

# Chapter 1: Welcome to Pinta



# What is Pinta?

Pinta is a free and open source raster graphics editor that is intended to be a simpler alternative to other competing programs, like GIMP and Photoshop.

Pinta can be used for anything, be it a graphics creator, photo editor, or just a simple way to doodle and draw. Pinta is easy to use, yet packs a lot of features and functionality in one small package.

## Features of Pinta

**Simple interface.** Pinta has a simplistic interface that makes it easy to find things, and allows users to focus on what really matters—their work.

**Easy drawing tools.** Pinta provides all the tools you need to quickly made doodles and drawings, without any headaches.

**Powerful functionality.** Pinta contains many powerful features that are normally only found in expensive, bulky photo editing programs.

**Layers. Layers. Layers.** Pinta features layered editing, allowing for easy editing without affecting other parts of the image.

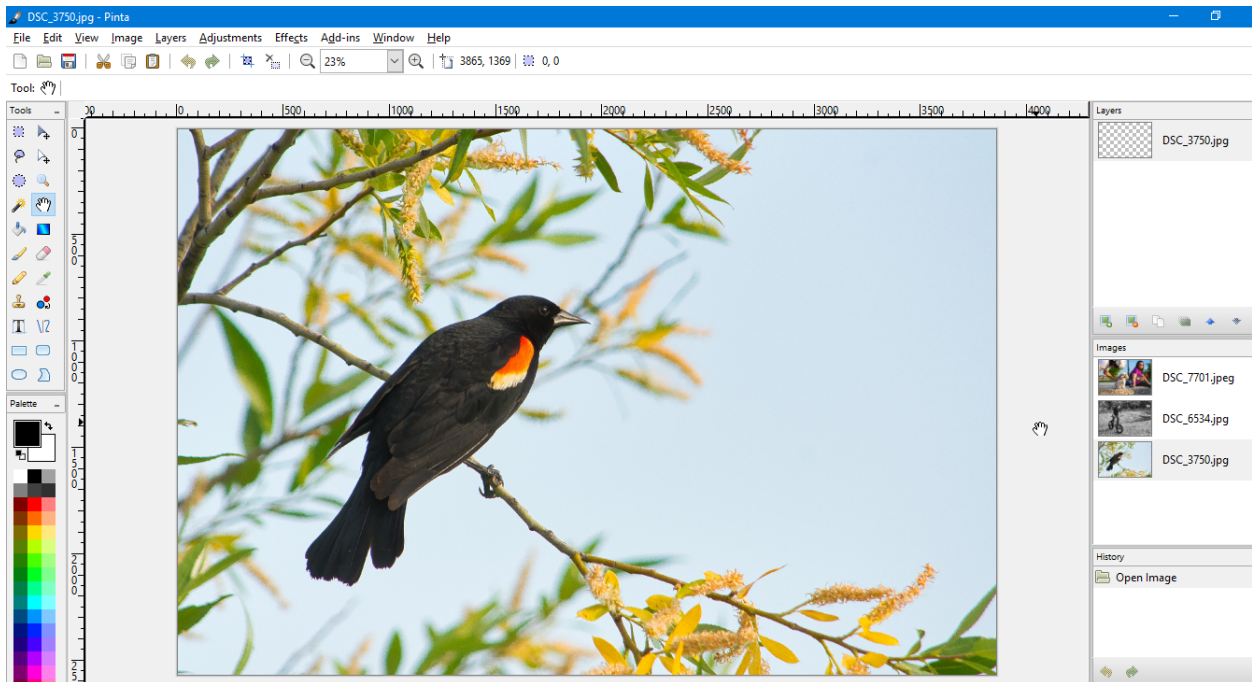
**Customizable interface.** Unlike other programs, Pinta allows you to move the user interface around so it fits to your liking.

**Unlimited history.** Pinta keeps track of all of the changes you made to an image and lets you easily undo to any point with one click.

**Cross-platform.** Pinta runs on Windows, macOS, Linux, and \*BSD operating systems.

**Free, both ways.** Pinta doesn't cost a cent to use, and it's open source, meaning that developers can reuse the code for anything they want.

# Chapter 2: Creating and Working with Files



# Using the User Interface

The user interface consists of seven parts. They are shown in the following screenshot.

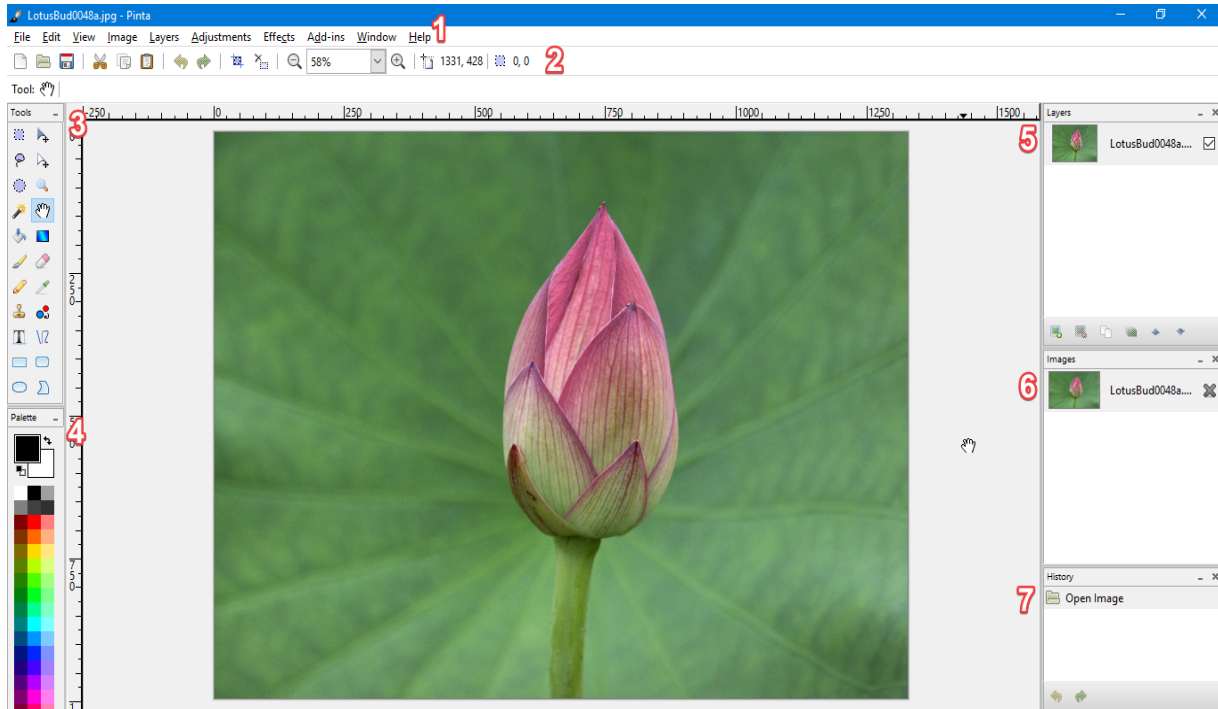
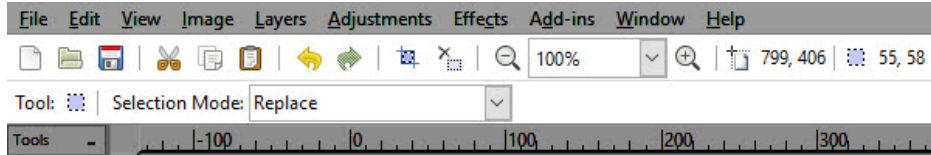


Figure 1. Screenshot of Pinta's user interface.

1. Menu Bar
2. Toolbar
3. Tools Window
4. Palette Window
5. Layers Window
6. Images Window
7. History Window

# Toolbar Options

The Toolbar is located just below the menu bar, and contains most of the options needed to start working with Pinta.









**Figure 2. The Toolbar**


**Table 1: Toolbar Options**

Function	Icon	Description
New		Creates a new file in Pinta with a blank canvas.
Open		Opens an existing file on your computer in Pinta.
Save		Saves the current file to your computer's storage.
Cut		Removes the selected item from the image and adds it to your clipboard.
Copy		Adds the selected item on the image to your clipboard.
Paste		Copies the contents of your clipboard and adds it to your image.
Undo		Undoes the most recently performed action.
Redo		If an action had been previously undone, redo will quickly restore the undone action.

**Table 1: Toolbar Options**

Function	Icon	Description
Crop to Selection		If an area is selected, crops the image down to include only the selected area.
Deselect All		Deselects anything that is currently selected.
Zoom Out		Decreases the zoom level, allowing for a better look at the whole image.
Zoom Level		Displays the current zoom level in percentage, and allows you to manually choose the zoom level by typing a number in.
Zoom In		Increases the zoom level, allowing for a closer look at the image.
Cursor Coordinates		The coordinates of your cursor on the image. The first number is the horizontal coordinates (left and right), while the second number is the vertical coordinates (up and down). Coordinates are measured in pixels.

**Table 1: Toolbar Options**

Function	Icon	Description
Selection Size		The size of the current selection. The first number is the horizontal length (left and right), while the second number is the vertical length (up and down). Selection size is measured in pixels. If multiple areas are selected, the size of the smallest possible bounding rectangle around the selections will be displayed.

## Customizing the User Interface

All of the windows in the user interface, with the exception of the Menu Bar and the Toolbar, can be repositioned or hidden entirely.

### Repositioning Windows

To reposition a window, do the following:

1. Select the title bar of the window you want to move.
2. Drag the title bar to the location you want to move it to.  
A blue outline will appear indicating where the window will be positioned when the cursor is released.  
Windows can be docked to any of the four sides of the user interface, or docked with any other window.

### Minimizing Windows

Windows can be minimized to any of the four sides. This hides the window until you move your cursor over its name.

To minimize a window, select the dash (-) icon in its title bar. The window will then be minimized to the side, and will reappear when you move your cursor over its name.



To restore a minimized window, move your cursor over its name, then select the square icon in its title bar. You can also click and drag on its title bar to move it elsewhere.

## Free-floating Windows

Windows can be made free-floating, allowing them to be moved anywhere freely, without being docked or minimized to one location.

To make a window free-floating, do the following:

1. Select the title bar of the window you want to make free-floating.
2. Drag the title bar towards the Toolbar, or to any area outside of the application.  
The window will then become free-floating.

To dock a free-floating window, select the square icon in its title bar.

## Closing Windows

The Layers, Images, and History windows can be closed by selecting the “X” icon in their title bars. This will hide the windows from view entirely.

To restore a closed window, do the following:

1. In the Menu Bar, select **View > Tool Windows**.
2. Select the windows you want to reopen.

The Tools and Palette windows do not have an “X” icon in their title bars and thus cannot be closed, but they can still be hidden from this menu.

## Managing Images

The Menu Bar contains all of the options that you need to work with and manage files you create and edit in Pinta.

## Creating a New Image

To create a new image from a blank canvas, with no existing content in it, do the following:

1. Go to **File > New**.  
OR  
Select the **New** icon on the Toolbar.

2. Select the dimensions of the image.  
You may choose from a preset of 640x480, 800x600, 1024x768, or 1600x1200, or specify your own dimensions.
3. Select the **Orientation** of the image.  
You may choose between **Portrait** or **Landscape** orientation.
4. Select the **Background** of the image.  
You may choose between a **White** background, where the canvas is filled with white color, or a transparent background.
5. Select **OK**.

The new image will be created and you can start working on it right away. Creating a new image will not close any existing images you have open.

## Creating a New Image from a Screenshot

Pinta can take a screenshot of your computer screen and create a new image from it.

To create a new image from a screenshot, do the following:

1. Go to **File > New Screenshot**.
2. Type the number of seconds to wait before taking a screenshot.  
If you type **0**, the screenshot will be taken right away. If you type **5**, Pinta will wait for five seconds before taking the screenshot. During this time, open the window or content you would like to take a screenshot of.
3. Select **OK**.

After the specified amount of time has elapsed, Pinta will take a screenshot of the entire screen and then paste it immediately into a new image.

---

**Note:** If you have multiple monitors connected to your computer, Pinta will take a screenshot of all monitors.

---

## Opening an Existing Image

Pinta can open any existing image file on your computer, whether it was created in Pinta or not.

To open an image in Pinta, do the following:

1. Go to **File > Open**.  
OR  
Select the **Open** icon on the Toolbar.
2. Select the file you would like to open on your computer.

### 3. Select **Open**.

## Saving Open Images

Saving commits any changes made to your image to your computer's storage. When an image is saved, you can close Pinta and reopen the image later with all of your changes intact. Save frequently to avoid data loss from unsaved work.

To save your image, go to **File > Save**, or select the **Save** icon on the Toolbar.

To save your image in a different location, or to change the file type of the saved image, do the following:

1. Go to **File > Save As**.
2. Select the location you would like to save the image to.
3. Select the file type you would like to save the image as.
4. Select **OK**.

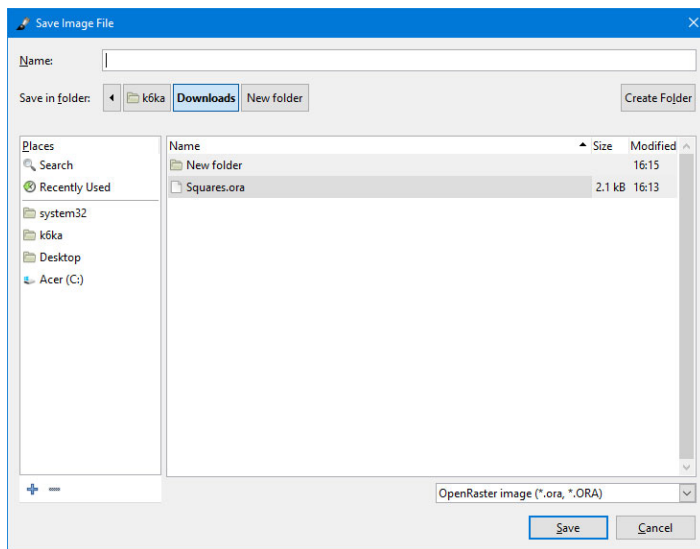


Figure 3. The “Save Image As” dialog.

## Supported File Types in Pinta

Pinta can save images in the following file types:

- PNG - Suitable for icons and drawings for display on the web.
- BMP - Large, uncompressed files good for use with other image editing applications.
- ICO - Used to display icons in files, folders, and on the web. ICO files may not exceed 255x255 pixels.
- JPEG - Suitable for photographs that have been processed and ready for display on the web or in other applications.

- TIFF - High quality image format good for use with other image editing applications.
- TGA - High quality image format often used in video games.
- ORA - OpenRaster image format that is best suited for saving work-in-progress files with Pinta.

## Managing Multiple Images

The Images Window displays any images you have open in Pinta. Pinta can open multiple images at a time; all opened images will be shown in the Images Window.

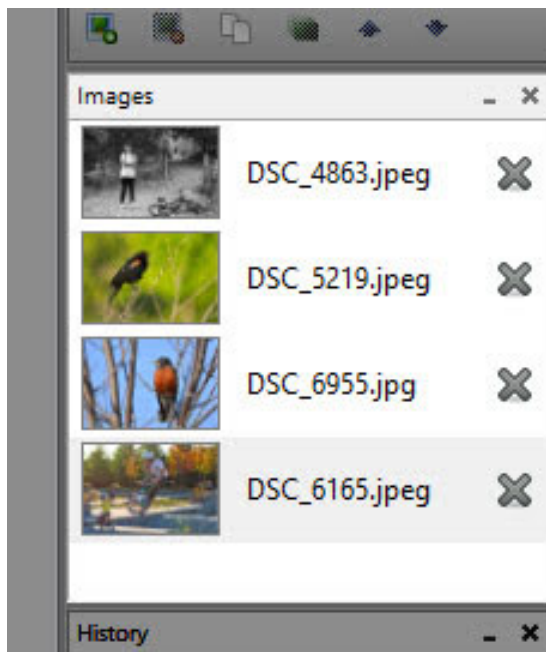


Figure 4. The Images Window.

To switch to another opened image, select the image in the list.

To close an image, select the “X” icon next to the image you would like to close. If there are any unsaved changes, Pinta will prompt you to save them before closing.

# Managing Edit History

The History Window keeps a record of all of the changes you've made to the image since you opened it.

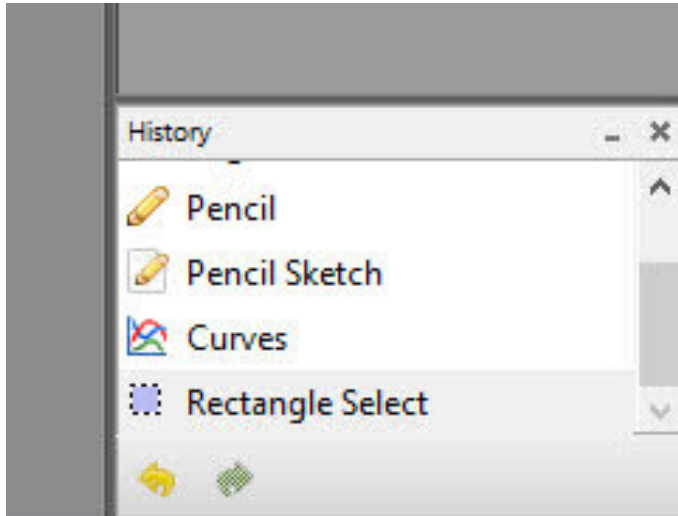
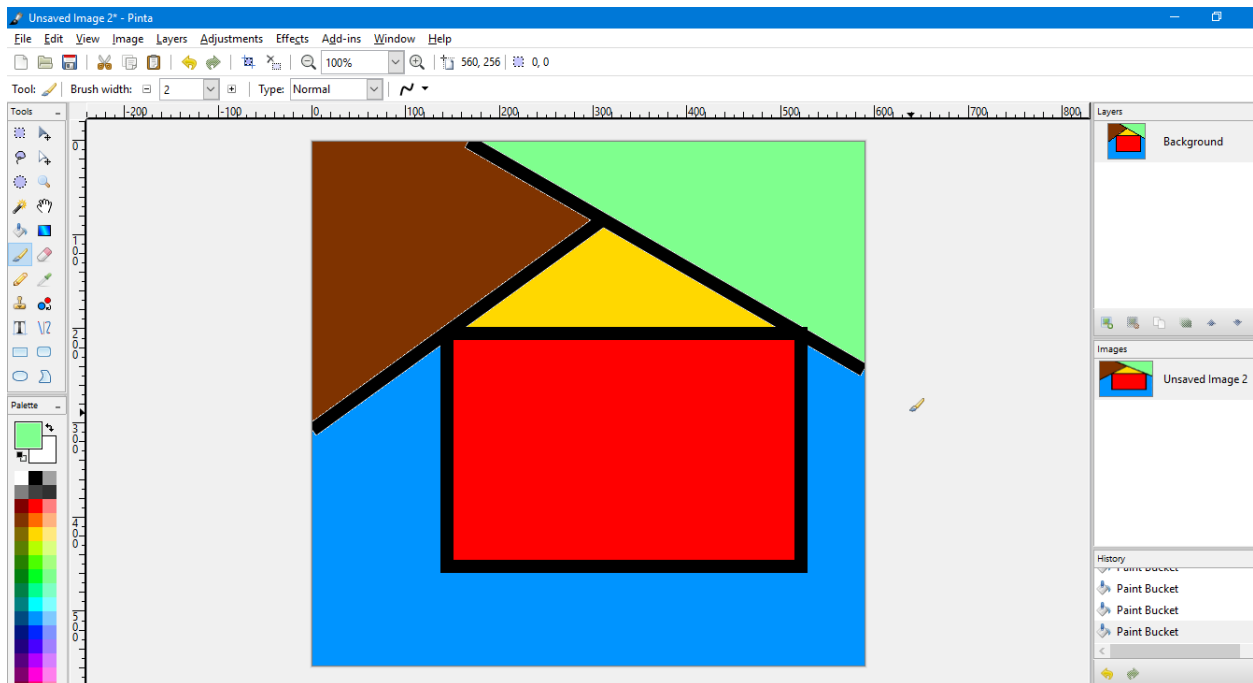


Figure 5. The History Window.

You can quickly undo to any point in the History by selecting its entry in the list. For example, if you adjusted the Curves to your image and then made some changes after that, you can revert your image back to the point when you adjusted the Curves by selecting “Curves” from the list.

Selecting **Undo** will undo the previously performed action and move up the list, while **Redo** will move down the list.

# Chapter 3: Drawing, Sketching, and Editing Images



# Customizing Colors

The Palette Window is used to customize the colors used while editing your image. The selected color will be used by the drawing and sketching tools.

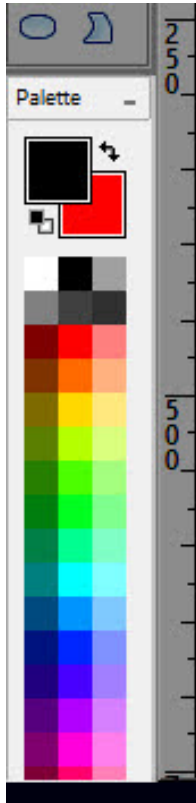


Figure 1. The Palette Window.

At the top of the Palette Window, the color on the top-left is the **Primary Color**, while the color on the bottom-right, overlapped by the Primary Color, is the **Secondary Color**.

Below the Primary and Secondary Colors is a color palette of various different colors. To select a color as your Primary Color, click on it from the palette. To select a color as your Secondary Color, right-click on it from the palette.

To switch between the Primary and Secondary Colors, select the curved arrow icon in the top-right corner.

To reset the Primary and Secondary Colors to their defaults (black and white), select the Black and White icon in the bottom-left corner.

## Using the Color Wheel

You can use a color wheel for more fine-tuned selection of colors in your image. To open the color wheel for your Primary Color, right-click on the Primary Color. To open the color wheel for your Secondary Color, right-click on the Secondary Color. To modify any of the other colors in the palette, middle-click on the Palette Color.

**Tip:** To reset the colors in your palette, go to the Menu Bar, then select Edit > Palette > Reset to Default.

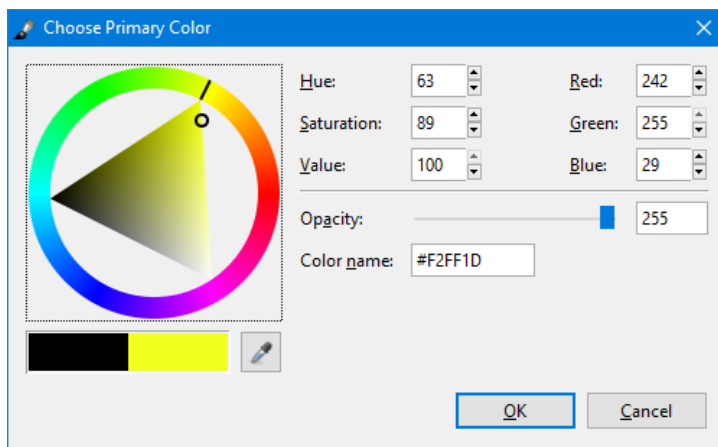


Figure 2. The Color Wheel.

Below the color wheel are two colors. The color on the left is the original color that was selected. The color on the right is the current color as configured by the current settings, for comparison with the original.

To use the color wheel to select a color of your choosing, do the following:

1. Select the color closest to your preferred color from the outer ring of the color wheel.
2. Select the darkness or lightness of your selected color from the inner triangle of the color wheel.
3. Select **OK**.

To select your desired color manually, do the following:

1. Enter the **Hue** value for your desired color.  
Hue refers to the position on the color wheel. 0 is a deep red color and is located on the right side of the wheel. Hue follows a counter-clockwise direction around the circle, with 90 being bright green, 180 being turquoise, and 270 being purple. Hue resets to 0 at 360.



2. Enter the **Saturation** value for your desired color.  
Saturation refers to the deepness of the color. Higher values make the color more profound. Lower values make the color less profound.
3. Enter the **Value** value for your desired color.  
Value refers to the brightness of the color. Higher values make the color brighter. Lower values make the color darker.
4. Enter the **Red** value for your desired color.  
Red controls how much red light is used in the color.
5. Enter the **Green** value for your desired color.  
Green controls how much green light is used in the color.
6. Enter the **Blue** value for your desired color.  
Blue controls how much blue light is used in the color.
7. Select **OK** when finished.


To select your desired color from a point on the currently active image, do the following:

1. Select the **Eyedropper** tool, located below the color wheel.
2. Select any point within the Pinta interface to copy the color.  
The color values will then be displayed in the color wheel.

# Drawing and Sketching

Pinta offers eight tools used for making drawings and sketches. These can be used to make freeform drawings using the mouse, or for drawing simple, abstract shapes.

## Drawing Lines and Curves

Pinta can draw straight lines or smooth curves using the **Line/Curve** tool , found in the Tools Window.





To draw a line, do the following:

1. Select the **Line/Curve** tool.
2. In the Palette Window, select the color you would like your line to be in.
3. Drag along your image in the direction you want the line to appear.
4. If needed, click on the blue control point at the end of the line and drag to readjust the positioning.
5. Press **Enter**, or select another tool, to finalize the shape.

To draw a curve, do the following:

1. Select the **Line/Curve** tool.
2. In the Palette Window, select the color you would like your curve to be in.
3. Drag along your image in the direction you want the curve to appear.
4. Click on any point along the line to add a control point.
5. Drag on the blue control point to add a curve.
6. If needed, click on any control point along the curve and drag to readjust the positioning.
7. If needed, right-click on any control point along the curve and drag to adjust the tension of the curve.
8. Press **Enter**, or select another tool, to finalize the shape.

## Drawing Shapes

Pinta can quickly draw shapes using the Rectangle , Rounded Rectangle , Ellipse , and Freeform Tools , found in the Tools Window.

To draw a rectangle, do the following:

1. Select the **Rectangle** tool.
2. In the Palette Window, select the color you would like your rectangle to be in.
3. Drag along your image in the direction you want the rectangle to appear.
4. If needed, click on any control point on one of the four corners to readjust the positioning.
5. Press **Enter**, or select another tool, to finalize the shape.

To draw a rounded rectangle, do the following:

1. Select the **Rounded Rectangle** tool.
2. In the Palette Window, select the color you would like your rounded rectangle to be in.
3. Drag along your image in the direction you want the rounded rectangle to appear.
4. If needed, click on any point on one of the four corners to readjust the positioning.
5. Press **Enter**, or select another tool, to finalize the shape.

To draw an ellipse, do the following:

1. Select the **Ellipse** tool.
2. In the Palette Window, select the color you would like your ellipse to be in.
3. Drag along your image in the direction you want the ellipse to appear.
4. If needed, click on any point on one of the four corners to readjust the positioning.
5. Press **Enter**, or select another tool, to finalize the shape.

To draw a freeform shape, do the following:

1. Select the **Freeform Shape** tool.
2. In the Palette Window, select the color you would like your shape to be in.
3. Drag along your image in the direction you want the shape to be drawn in.  
The shape is automatically closed with a straight side pointing back to the starting point.
4. To close the shape, either release the cursor, or drag the cursor back to the starting point.

## Drawing Freeform

You can use Pinta to make drawings using the cursor, imitating drawing by hand. Pinta offers two tools for drawing freeform shapes: the Paintbrush and Pencil tools.


To draw a freeform shape, do the following:

1. Select either the **Paintbrush** or the **Pencil** tool.

The Paintbrush tool draws thicker strokes and mimics a painter's brush, while the Pencil tool draws lighter strokes and mimics a sketcher's pencil.

2. In the Palette Window, select the color you would like your shape to be in.
3. Drag along your image along where you would like to draw your shape in.

## Filling Area with Color

You can use the Paint Bucket  tool to quickly fill an entire region of similar color with another color in your image.


To fill an area with color, do the following:

1. Select the **Paint Bucket** tool.
2. In the Palette Window, select the color you would like to use for the fill.
3. If needed, use the **Tolerance** slider in the Toolbar to adjust the eligibility of pixels to be filled. A lower value means that pixels need to closely match the first pixel in order to be filled. A higher value means that pixels can be of a different shade and still be filled.
4. Click the area of the image you would like to fill.

## Making Selections


Normally, when nothing is selected, any changes you make to the image will apply to every part of the currently active layer. When you make a selection, only the currently selected area will be modified when you make any changes. This can be useful if you only want to apply an adjustment or effect to one part of the image, or if you are painting a color and do not want the color to spill over into another part of the image.

## Making Straight Selections

The Rectangle Select  tool is used for making straight, rectangular selections of the different portions of your image, such as for cropping photographs. To make a rectangular selection, do the following:

1. Select the **Rectangle Select** tool.
2. Drag along the image over the area you would like selected.  
To draw a perfect square, hold **Shift** while dragging.


# Making Irregular Selections

The Lasso Select  tool is used for making irregularly-shaped selections, such as for tracing around objects in photographs that do not have straight sides.

To make a lasso selection, do the following:


1. Select the **Lasso Select** tool.
2. Drag along the area you would like to select.  
The selection is automatically closed with a straight side pointing back to the starting point.
3. To close the shape, either release the cursor, or drag the cursor back to the starting point.

# Making Elliptical Selections

The Ellipse Select  tool is used for making elliptical selections around circular or elliptical objects. To make an elliptical selection, do the following:

1. Select the **Elliptical Select** tool.
2. Drag along the image over the area you would like to select.  
To draw a perfect circle, hold **Shift** while dragging.

# Making Selections Based On Color

The Magic Wand Select  tool is used for selecting entire regions of similar color in your image. This is useful for changing the color of an object in a photograph, or for selecting large, irregular regions quickly and accurately. To make a selection based on color, do the following:

1. Select the **Magic Wand Select** tool.
2. Click on the area of the image you would like to select.
3. If needed, use the **Tolerance** slider in the Toolbar to adjust the eligibility of pixels to be selected. A lower value means that pixels need to closely match the first pixel in order to be selected, while a higher value means that pixels can be of a different shade and still be selected.

# Cropping Images

Images may need to be cropped in order to remove unwanted elements or to draw attention to one part of the image.

To crop an image, do the following:

1. Using any of the Selection Tools, draw a selection around the area you would like to keep.
2. Select **Crop to Selection** from the Toolbar.

The image will be cropped so that only the selected portion of the image is kept. Any part that is not selected will be removed.

# Resizing Images

Images may need to be resized in order to reduce their file size, to make them fit within the maximum resolution of a website, or to enlarge them.

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**Note:** Making an image larger than its original size may cause pixelation and blurriness, and will reduce the quality of the image.

---

To resize an image, do the following:

1. In the Menu Bar, select **Image > Resize Image**.
2. Select whether to resize the image by a **percentage** of the original size, or by an **absolute size** in pixels.  
If resizing by **percentage**, type the percentage of the original size you would like to resize to. 100% is the current size of the image. Typing 200% will double the size of the image, while typing 50% will reduce the size of the image by half.  
If resizing by **absolute size**, type the width or height of the desired dimensions.
3. Select **Maintain aspect ratio** to avoid distortions caused by uneven resizing.
4. Select **OK**.

# Erasing Image Content

You can erase a part of the image and replace it with an empty, transparent layer in Pinta. This is useful when working with layers, as an erased portion of an image will show the layer underneath the current one.

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**Note:** Erasing is not the same as painting over a selection. Erasing will replace the erased pixels with an empty, transparent layer, *not* a white color. Depending on the circumstances, the erased parts may be replaced with solid white or black when the image is saved.

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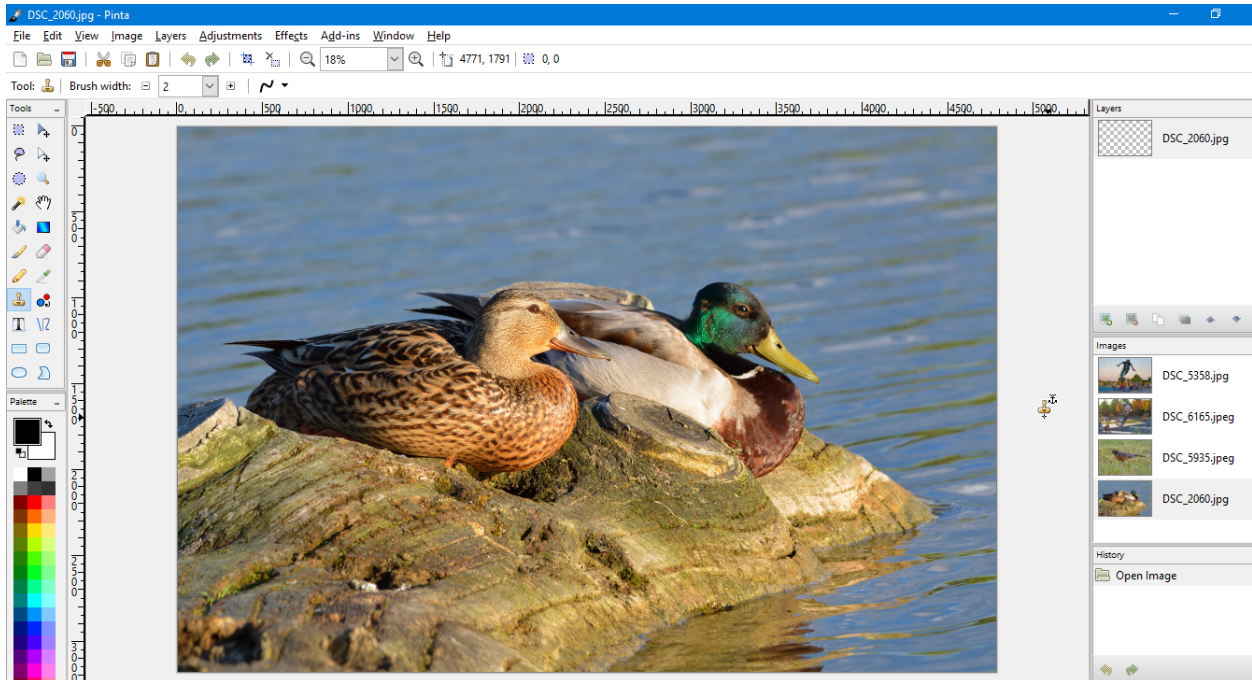
To erase a part of the image, do the following:

1. Select the **Eraser** tool.
2. Drag over the area of the image you would like to erase.

To erase a selection of the image, do the following:

1. Using any of the Selection Tools, draw a selection around the area you would like to erase.
2. In the Menu Bar, select **Edit > Delete Selection**.

# Chapter 4: Editing Photographs





# Making Photographic Adjustments

You can apply adjustments to your image in Pinta to add photographic effects or make corrections to photographs. All adjustments in Pinta can be found in the Menu Bar under the **Adjustments** menu.

If nothing is selected, adjustments are applied to the entire image. If a selection is made, adjustments will only be applied to the selected area. Adjustments are only applied to the current layer and will not affect other layers. See “Making Selections” on page 19 for more on selections in Pinta.

This section will use the following photograph as an example:



Figure 1. The photograph that will be used as an example in this section.

# Adjusting the Brightness and Contrast

You can adjust the brightness and contrast of your image in order to touch up its overall appearance. **Brightness** refers to the overall brightness of the pixels, while **Contrast** represents the overall difference between the color tones of your image.

Pinta has a feature called **Auto-Level** that automatically adjusts the brightness, contrast, and color tones of your image, brightening underexposed areas and dimming overexposed ones. You can apply this feature by going to the Menu Bar and selecting **Adjustments > Auto-Level**.

To apply more fine-tuned adjustments to brightness and contrast, do the following:

1. In the Menu Bar, select **Adjustments > Brightness / Contrast**.
2. Under **Brightness**, drag the slider to adjust the brightness of the image. The changes will be previewed in the background as you adjust the slider. Lower values will produce a dimmer image. Higher values will produce a brighter image.
3. Under **Contrast**, drag the slider to adjust the contrast of the image. The changes will be previewed in the background as you adjust the slider. Lower values will produce a flatter image. Higher values will produce a more dynamic image.
4. Select **OK**.

In Figure 2, the Brightness was increased to 25 and the Contrast increased to 8.

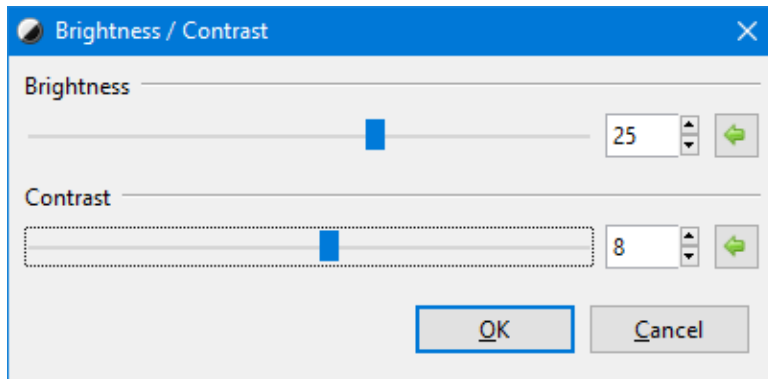


Figure 2. The Brightness / Contrast dialog.

The resulting image is shown in Figure 3.



Figure 3. The example photograph with the settings shown in Figure 2 applied.

# Adjusting Colors

Pinta can adjust the colors in your image. You can choose to touch up the colors for a more vibrant appearance, or desaturate them for an artistic effect.

## Adjusting Hue and Saturation

You can adjust the hue and saturation of the colors in your image in order to add vibrance and life to a photograph. This is often done by photographers in order to enhance the appearance of their photos.

To adjust the hue and saturation of a photo, do the following:

1. In the Menu Bar, select **Adjustments > Hue / Saturation**.
2. Under **Hue**, drag the slider to adjust the hue of the colors in the image. Lower values rotate the color values to the left on the color wheel. Higher values rotate the color values to the right on the color wheel.
3. Under **Saturation**, drag the slider to adjust the saturation of the colors in the image. Higher values increase the vibrance and strength of the colors. Lower values decrease the vibrance and strength of the colors and makes them closer to grayscale.
4. Under **Lightness**, drag the slider to adjust the brightness of the pixels in the image.
5. Select **OK**.

In Figure 4, the Hue was shifted 29 points to the right on the color wheel, the Saturation was increased to 143 points, and the Lightness was decreased by 14 points.

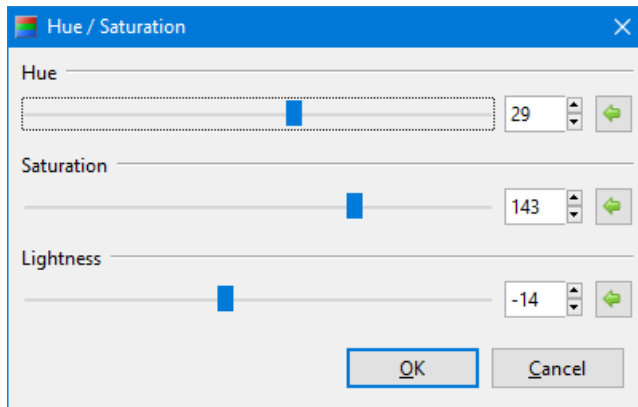


Figure 4. The Hue / Saturation dialog box.

The resulting image is as follows:



Figure 5. The example photograph with the settings shown in Figure 4 applied.

## Converting an Image to Grayscale

You can convert an image to grayscale and apply either a black-and-white or sepia tone. This can be used for artistic effect, to apply an “aged” look to your photo, or to mask imperfections in the image that would otherwise be noticeable in color.

To convert an image to black and white, go to the Menu Bar and select **Adjustments > Black and White**.



Figure 6. The example photograph with the Black and White adjustment applied.

To convert an image to sepia, go to the Menu Bar and select **Adjustments > Sepia**.



Figure 7. The example photograph with the Sepia adjustment applied.



## Inverting Colors

You can invert the colors in your image, similarly to a film negative, which will swap all of the colors in your image to their appropriate opposites on the color wheel. This can be used for an artistic effect. Inverting the colors again will restore the original colors.

To invert the colors of an image, go to the Menu Bar and select **Adjustments > Invert Colors**.



Figure 8. The example photograph with the Invert Colors adjustment applied.



## Adding a Posterizing Effect

You can apply a posterizing effect to your image to decrease the number of color values each pixel can use. This can be used to apply a “retro” effect, similarly to how older computer monitors displayed colors.

To add a posterizing effect, do the following:

1. In the Menu Bar, select **Adjustments > Posterize**.
2. Select the **Linked** checkbox.
3. Drag any of the sliders to adjust the number of color values that the Red, Green, and Blue color channels can use.

To apply a posterizing effect on only certain color channels, do the following:

1. In the Menu Bar, select **Adjustments > Posterize**.
2. Deselect the **Linked** checkbox.
3. Drag the **Red**, **Green**, or **Blue** sliders to adjust the color values for each individual color channel.

In Figure 9, the Linked checkbox was deselected, the Red color channel was given a value of 6, the Green color channel was given a value of 4, and the Blue color channel was given a value of 3.

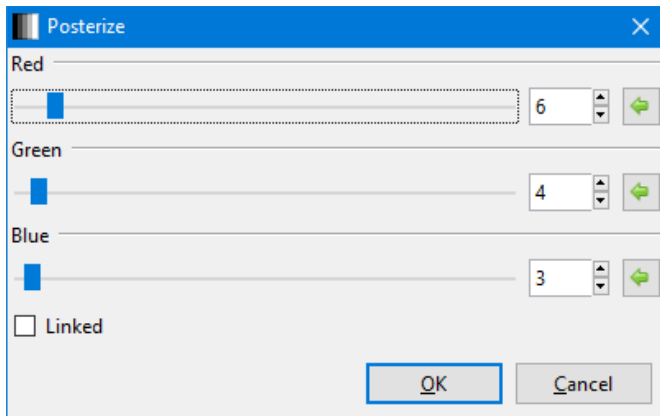


Figure 9. The Posterize dialog box.

The resulting image is shown in Figure 10:



Figure 10. The example photograph with the settings shown in Figure 9 applied.

# Adjusting Advanced Settings

The following section describes more advanced adjustment settings that you can apply to your photos.

## Adjusting Curves

Curves are a more sophisticated way of adjusting the brightness and contrast of your photos. They allow for more fine-tuned adjustment of select pixels in your image. While the Brightness / Contrast tool (see “Adjusting the Brightness and Contrast” on page 25) affects all pixels, Curves can be set to only adjust pixels of a specific type. This is often necessary in order to give photos their needed look.

Curves are adjusted using a luminosity graph. The graph will have a line running from the bottom-left to the top-right. The left side of the graph represents the darker pixels on the image, while the right side represents the brighter pixels on the image.

You can set the curves for the brightness (or luminosity) of all matching pixels, or adjust the brightness for each individual color channel.

To adjust the luminosity curves for a photo, do the following:

1. In the Menu Bar, select **Adjustments > Curves**.
2. Under Transfer Map, select **Luminosity**.
3. Click anywhere on the graph to add a control point and adjust the direction of the line. Moving the line above its default position brightens the pixels, while moving the line below its default position darkens the pixels.
4. Select **OK**.

To adjust the luminosity curves for each individual color channel, do the following:

1. In the Menu Bar, select **Adjustments > Curves**.
2. Under Transfer Map, select **RGB**.
3. Under the luminosity graph, deselect any color channels you do not wish to modify.
4. Click anywhere on the graph to add a control point and adjust the direction of the line. Moving the line above its default position brightens the pixels, while moving the line below its default position darkens the pixels.
5. Select **OK**.

---

**Tip:** You can remove control points by right-clicking on them. You can also reset the entire graph by selecting **Reset**.

---

In Figure 11, the curves of each individual color channel were adjusted, adding more luminosity to mid-range red and green pixels, while reducing the luminosity of blue pixels.

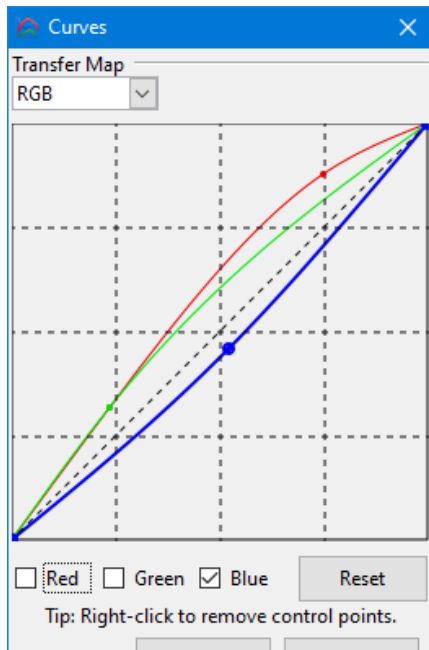


Figure 11. The Curves dialog box.

The resulting image is shown in Figure 12:



Figure 12. The example photograph with the settings shown in Figure 11 applied.

## Adjusting Levels

Levels allow you to further adjust the gamma and exposure of your image, allowing for more advanced adjustment of the brightness and contrast levels of your image. This is sometimes necessary in order to bring out the correct exposure in an image that was not exposed correctly by the camera, leading to a photo that was either too dark or too bright.

Levels are adjusted using a histogram. A histogram is the overall representation of the brightness of pixels in the image. Curves at the bottom of the histogram indicate darker pixels, while curves at the top of the histogram indicate brighter pixels. An image with more curves at the bottom may be underexposed (too dark), while an image with more curves at the top may be overexposed (too bright). Both histograms will also display the distribution of Red, Green, and Blue pixels. These colors will mix to form different shades of Yellow, Magenta, and Cyan.

To adjust the levels of an image, do the following:

1. In the Menu Bar, select **Adjustments > Levels**.
2. At the bottom of the dialog box, deselect any color channels you do not wish to modify.
3. On the left side of the dialog box, drag the input selector at the top of the color range, or enter a numerical value between **0** and **255** in the box at the top, to adjust the brightest color in the Input, or original, version of the image.
4. On the left side of the dialog box, drag the input selector at the bottom of the color range, or enter a numerical value between **0** and **255** in the box at the bottom, to adjust the darkest color in the Input, or original, version of the image.
5. On the right side of the dialog box, drag the input selector at the top of the color range, or enter a numerical value between **0** and **255** in the box at the top, to adjust the brightest color in the Output, or modified, version of the image.
6. On the right side of the dialog box, drag the input selector in the middle of the color range, or enter a numerical value between **0.1** and **8.0** in the box in the middle, to adjust the brightest color in the Output, or modified, version of the image.
7. On the right side of the dialog box, drag the input selector at the bottom of the color range, or enter a numerical value between **0** and **255** in the box at the bottom, to adjust the brightest color in the Output, or modified, version of the image.
8. Select **OK**.

In Figure 13, the brightest color of the Input was decreased to 220, and the brightest color of the Output was decreased to 240.

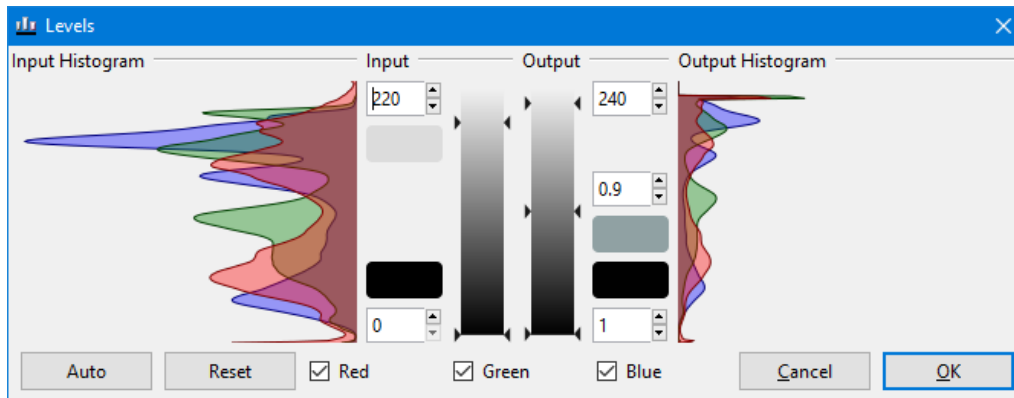


Figure 13. The Levels dialog box.

The resulting image is shown in Figure 14:



Figure 14. The example photograph with the settings shown in Figure 13 applied.

# Correcting Photographic Issues

Pinta offers a few tools for correcting issues with photographs. These tools are often used by photographers to remove unwanted objects, compensate for poor lighting conditions, or to correct issues caused by the camera's settings.

If nothing is selected, adjustments are applied to the entire image. If a selection is made, adjustments will only be applied to the selected area. Adjustments are only applied to the current layer and will not affect other layers. See “Making Selections” on page 19 for more on selections in Pinta.

## Removing the Red Eye Effect

The red eye effect is caused by the use of flashes in photography. In a photo affected by the red eye effect, the pupils of the subject's eyes appear to glow red. The red eye effect can be corrected by desaturating the red colors around the eyes.

To remove the red eye effect from photos, do the following:

1. Using any of the Selection Tools, select the area around the eyes.
2. In the Menu Bar, select **Effects > Photo > Red Eye Removal**.
3. Under **Tolerance**, drag the slider to adjust the eligibility of pixels to be affected. Lower values applies the removal to more pixels. Higher values applies the removal to fewer pixels.
4. Under **Saturation Percentage**, drag the slider to adjust how much of the red saturation to retain. Lower values remove more red. Higher values retain more red.
5. Select **OK**.

In Figure 15, the Tolerance was set to 68, and the Saturation Percentage was set to 19.

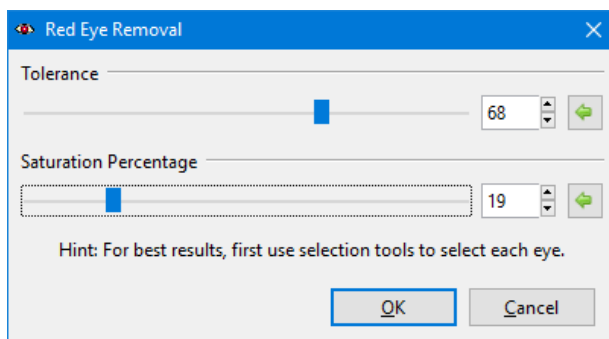


Figure 15. The Red Eye Removal dialog box.



The resulting image is shown in Figure 16.

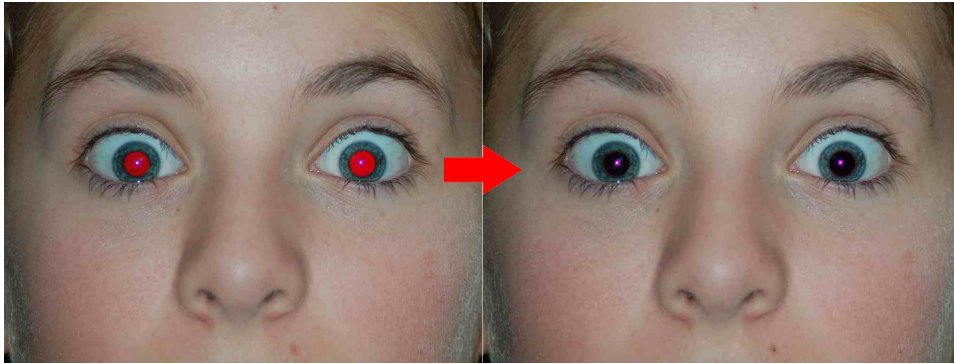


Figure 16. A comparison between a photograph with the red eye effect and a photograph with the effect removed using the settings shown in Figure 15.

## Removing Noise

Noise refers to the “graininess” found in photos when viewed at close zoom. All photographs have some form of noise in them; however, noise is more visible when the photos are taken with a high ISO rating, such as for photos taken in poor lighting conditions.

Pinta offers two methods of removing noise: through the use of a median filter, or through basic noise reduction. Using a median filter will remove more noise, but will also introduce more blurriness in the photo. Basic noise reduction will remove less noise, but will retain more of the original sharpness.

To apply a median filter to reduce noise, do the following:

1. In the Menu Bar, select **Effects > Noise > Median**.
2. Under **Radius**, drag the slider to adjust the intensity of the effect. Lower values remove less noise. Higher values remove more noise.
3. Under **Percentile**, drag the slider to adjust the degree as to how different pixels are retained. Lower values preserve more detail. Higher values preserve less detail.
4. Select **OK**.



In Figure 17, the Radius was set to 3, and the Percentile was set to 50.

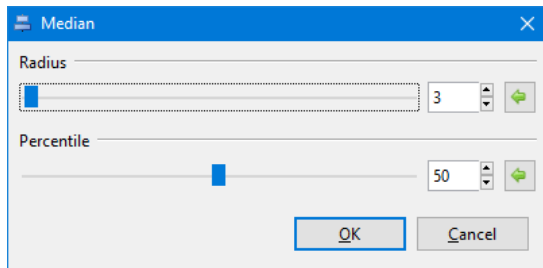


Figure 17. The Median noise removal dialog box.

The resulting image is shown in Figure 18.



Figure 18. A comparison between a photograph with the original noise and a photograph with the noise removed using the settings shown in Figure 15.

To apply basic noise reduction, do the following:

1. In the Menu Bar, select **Effects > Noise > Reduce Noise**.
2. Under **Radius**, drag the slider to adjust the extent to which the effect is applied. Lower values remove less noise. Higher values remove more noise.
3. Under **Strength**, drag the slider to adjust how strongly the effect is applied. Lower values preserve more detail. Higher values preserve less detail.
4. Select **OK**.

In Figure 19, the Radius was set to 29, and the Strength was set to 0.69.

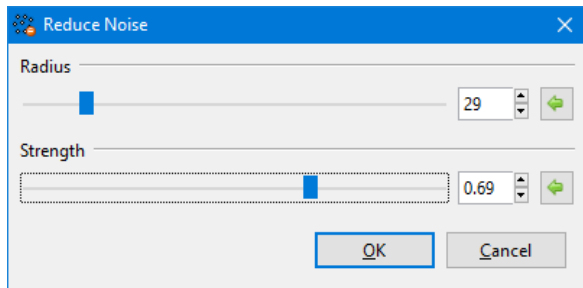


Figure 19. The Reduce Noise dialog box.

The resulting image is shown in Figure 20.



Figure 20. A comparison between a photograph with the original noise and a photograph with the noise removed using the settings shown in Figure 15.

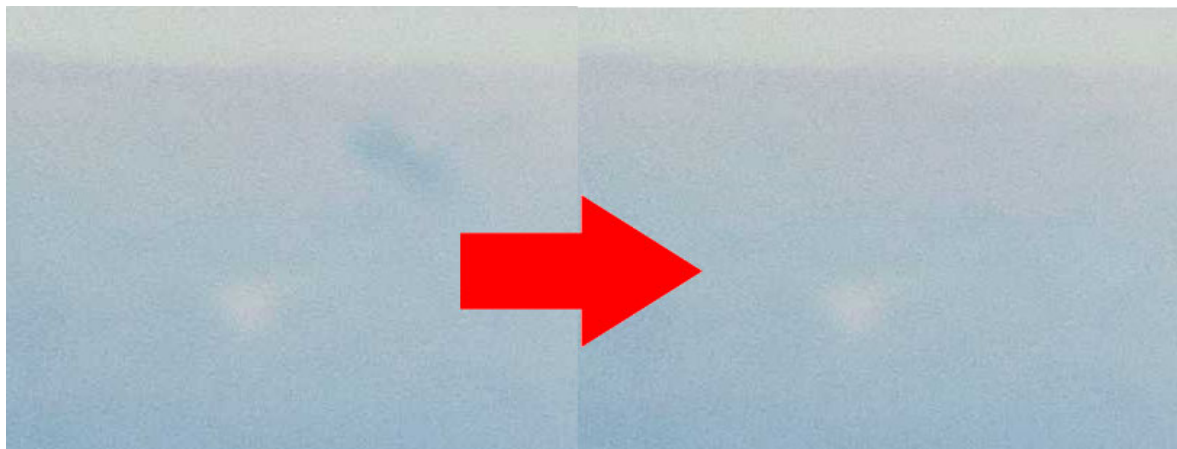
# Removing Dust and Small Objects

Photographs may be affected by small artifacts in the image. This may include dust on the lens or image sensor, small insects, stains on objects, or pimples and blisters on a subject's skin.

You can use the Clone Stamp tool to remove small imperfections in the photo by cloning the area around the artifacts and then painting them over. This works best if the background has a relatively solid color (such as a clear sky) or is sufficiently noisy to mask the effects of the tool.

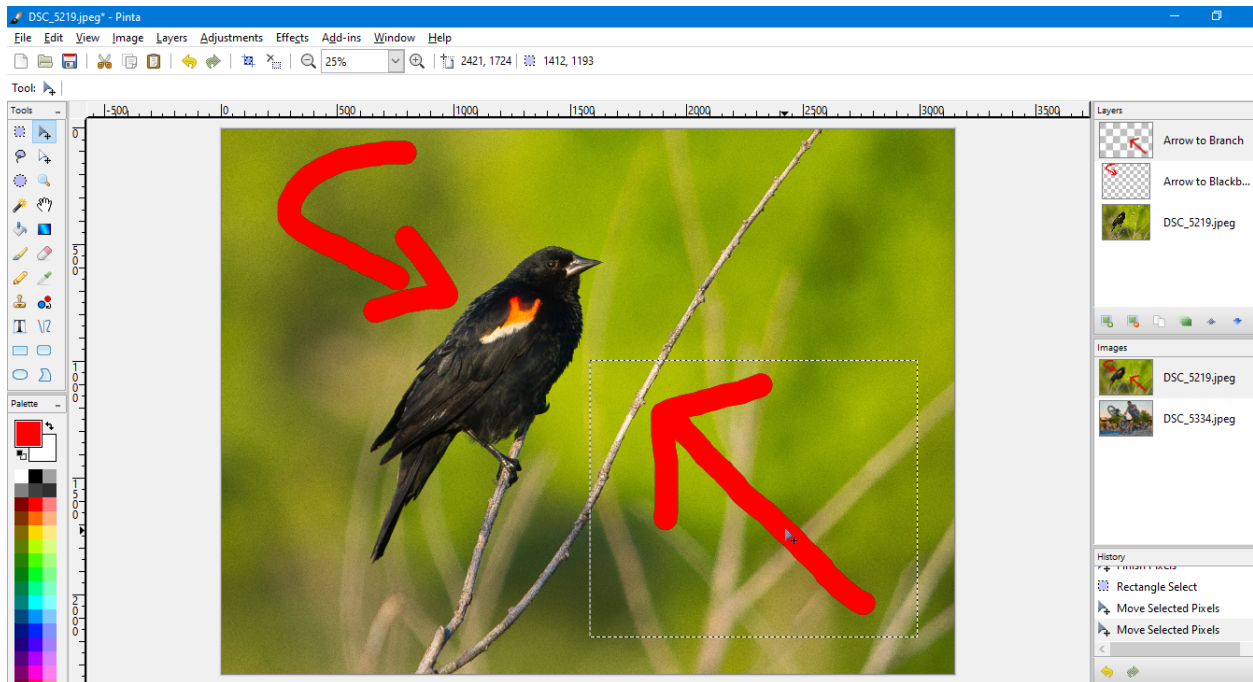
To remove dust and other small objects from an image, do the following:

1. Zoom in to the spot where the unwanted object is located.
2. Select the **Clone Stamp** tool from the Tools Window.
3. **Ctrl-click** on a point in your image that contains the color you would like to use to paint over the object.
4. Drag over the unwanted object to paint over it.



**Figure 21.** A comparison between the original photograph and a photograph with a dark stain removed using the Clone Stamp tool.

# Chapter 5: Working with Layers



# Introduction to Layers

Layers add a powerful level of customization and freedom that allows users to edit images in easy, non-destructive ways.

Layers can be described as a set of transparent deck slides. Each slide can contain a different image that, when placed over on top of each other, forms one coherent image.

Pinta displays layers as if they were being viewed from above. As such, layers on the top will appear to be overlaid on top of the layers at the bottom.

When a layer is selected, any edits made to the image, such as drawings and adjustments, will only be applied to that layer. Other layers are not affected.

## Working with Layers

The layers for an image are displayed in the Layers Window.

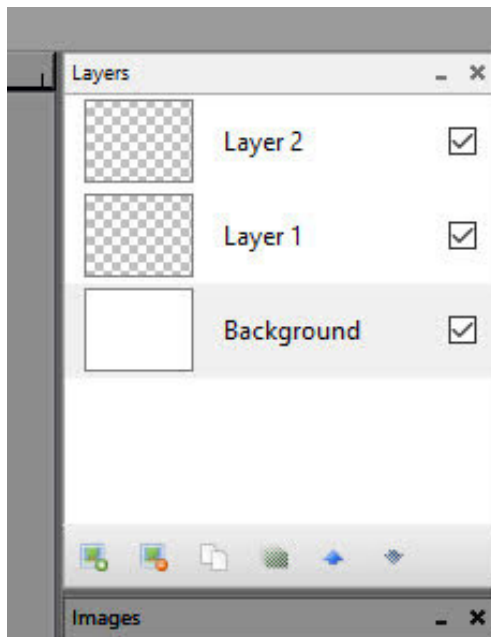







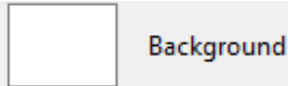


Figure 1. The Layers window.



**Table 1:**

Function	Icon	Description
Add New Layer		Adds a new layer to the image. The new layer will be placed immediately above the currently selected layer.
Delete Layer		Deletes the currently selected layer.
Duplicate Layer		Copies the contents of the currently selected layer and adds it to a new layer.
Merge Layer Down		Merges the currently selected layer with the layer immediately below it.
Move Layer Up		Moves the layer up on the list.
Move Layer Down		Moves the layer down on the list.
Toggle Visibility		If selected, makes the contents of the layer visible.
Select Layer		If selected, any changes made to the image will be applied to that layer only.

# Adding Shapes and Drawings on top of a Layer

Layers can be used to modify only select parts of an image, without affecting the rest. This is useful for overlaid objects, such as shapes, arrows, and annotations, since it may be necessary to move them around without affecting or disturbing the underlying image.

To add a shape, arrow, drawing, text, or any other element without affecting the underlying image, do the following:

1. Select **Add New Layer**.  
The new layer will be selected automatically.
2. Select the drawing tool of choice.
3. Apply the selected drawing tool to your image.

To move the elements at any later point, do the following:

1. In the Layers window, select the layer where you drew the elements on.
2. Press **Ctrl-A** to select the entire image.
3. Select the **Move Selected Pixels** tool.
4. Drag the selection around your image to reposition the drawn elements.

In Figure 2, an empty, transparent layer was added on top of the main image. The main image is on the layer named “Background”. Layer 1 is currently selected; any changes made to the image will be applied to Layer 1.

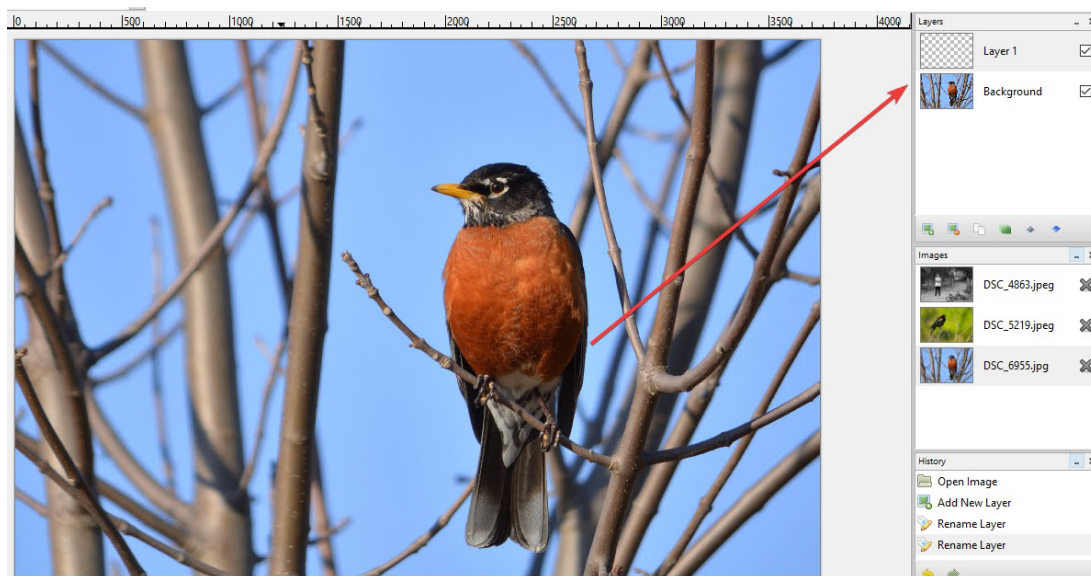
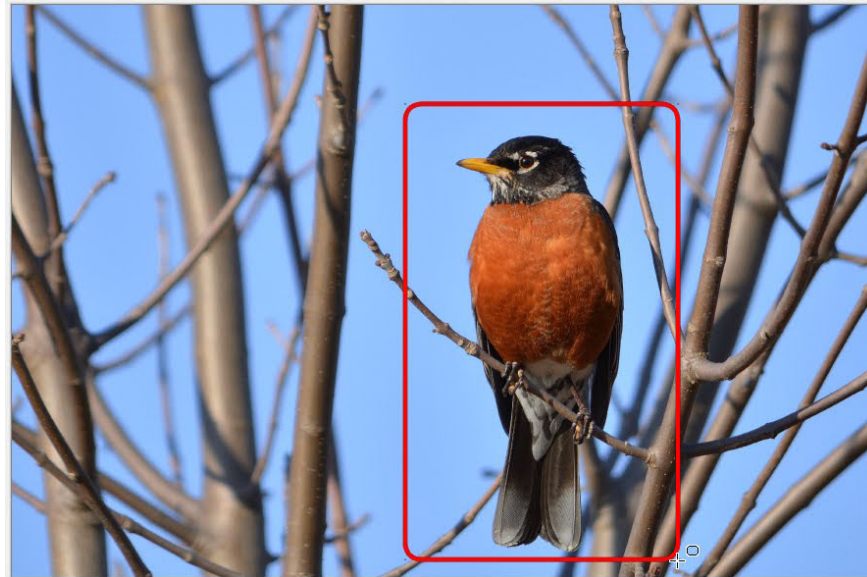


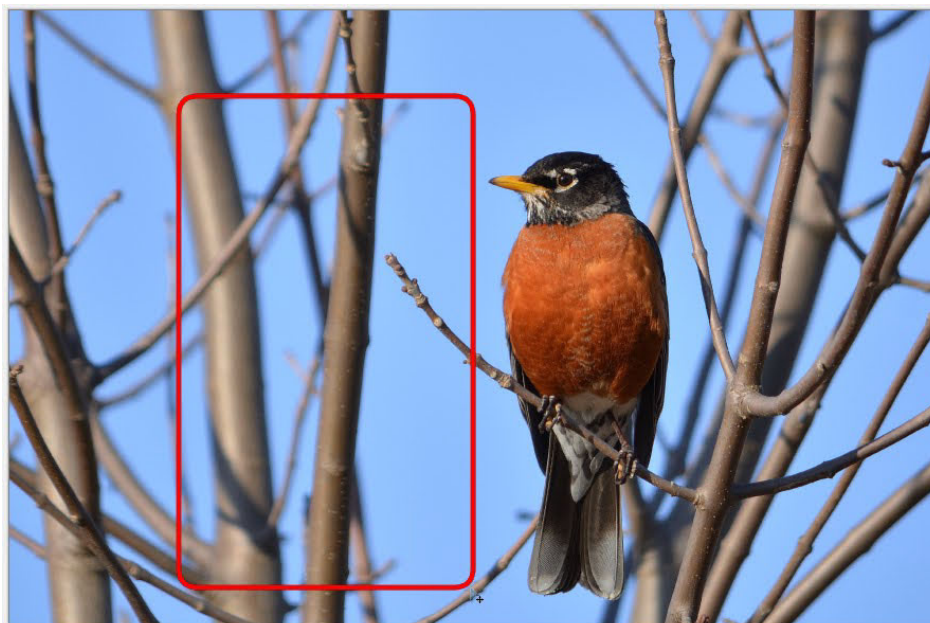
Figure 2. An empty layer was added on top of the original photograph.

Using the Rounded Rectangle tool (see “Drawing and Sketching” on page 17), a rounded rectangle was drawn over the image, as shown in Figure 3.



**Figure 3.** A rounded rectangle was drawn over the photograph.

Then, using the Move Selected Pixels tool (see “Making Selections” on page 19), the rounded rectangle was moved from its original location to the left, as shown in Figure 4. Notice how the underlying image is not affected.



**Figure 4.** The rounded rectangle was moved to the left of the photograph, without altering the original content.



# Reordering Layers

Layers are displayed in the order that they are listed in. For example, if Layer 1 was located above Layer 2, its contents will appear to be laid on top of Layer 2's contents. Any opaque objects on a layer will block anything in the layers underneath. Any transparent areas in a layer will allow underlying layers to be seen from above. By default, new layers that are created consist entirely of transparency.

Transparent areas are rendered in Pinta as a checkerboard pattern. This checkerboard pattern is not part of the image itself, and will not be visible outside of Pinta. Additionally, transparency is not supported if the image is saved as a JPG or BMP file.

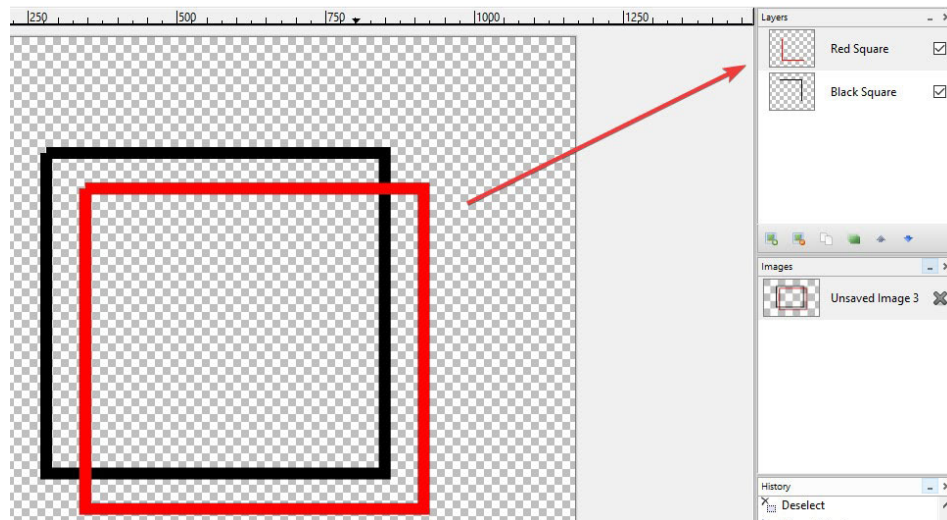


**Figure 5.** The checkerboard pattern used to indicate transparency in Pinta.

To reorder a layer, do the following:

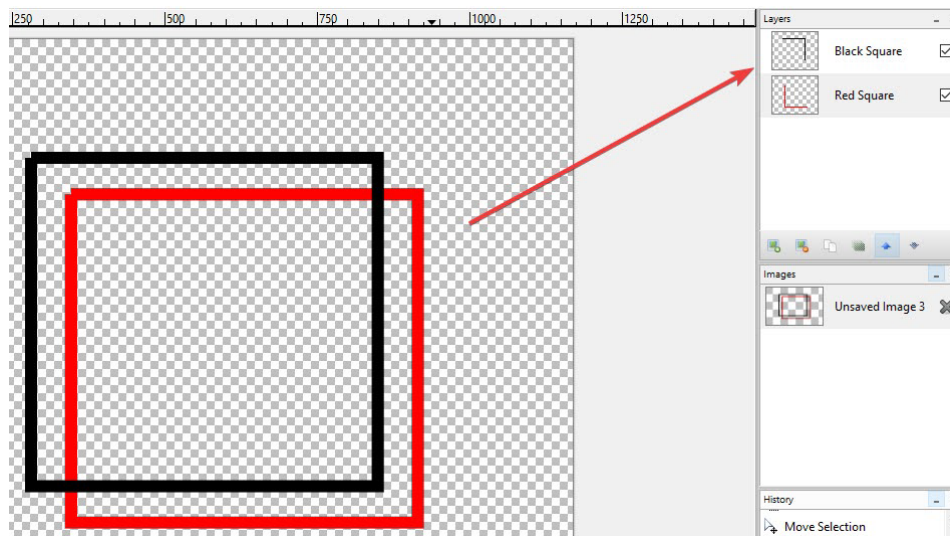
1. In the Layers window, select the layer you wish to reorder.
2. Select either **Move Layer Up** or **Move Layer Down** to reorder the layer in that direction.

In Figure 6, the layer named “Red Square” is located above the layer named “Black Square”. Note how, in the image, the red square appears over top of the black square. The black square is visible because the “Red Square” layer contains transparency outside of the drawn red square.



**Figure 6.** The layer named “Red Square” is located above the layer named “Black Square”.

In Figure 7, the layer named “Black Square” has been moved above the layer named “Red Square”. Note how, in the image, the black square appears over top of the red square. The red square is visible because the “Black Square” layer contains transparency outside of the drawn black square.



**Figure 7.** The layer named “Black Square” is located above the layer named “Red Square”.

# Toggling a Layer's Visibility

The visibility of a layer can be toggled by selecting the check box next to the layer's name in the Layers window. When a layer is hidden, it will not be shown in the image area. This is useful if there are a lot of layers and you need to work on one specific layer without being disturbed by the rest.

To hide a layer from view, deselect the checkbox next to the layer you wish to hide. The layer will not be deleted.

To show a layer that was previously hidden, select the checkbox next to the layer you wish to show. The layer will reappear.

---

**Note:** Layers can still be edited even if they are not visible, as long as they are currently selected. The changes will be visible once the layer is unhidden.

---

In Figure 8, the visibility of the “Red Square” layer was disabled. Notice how, in the image, the red square is no longer visible.

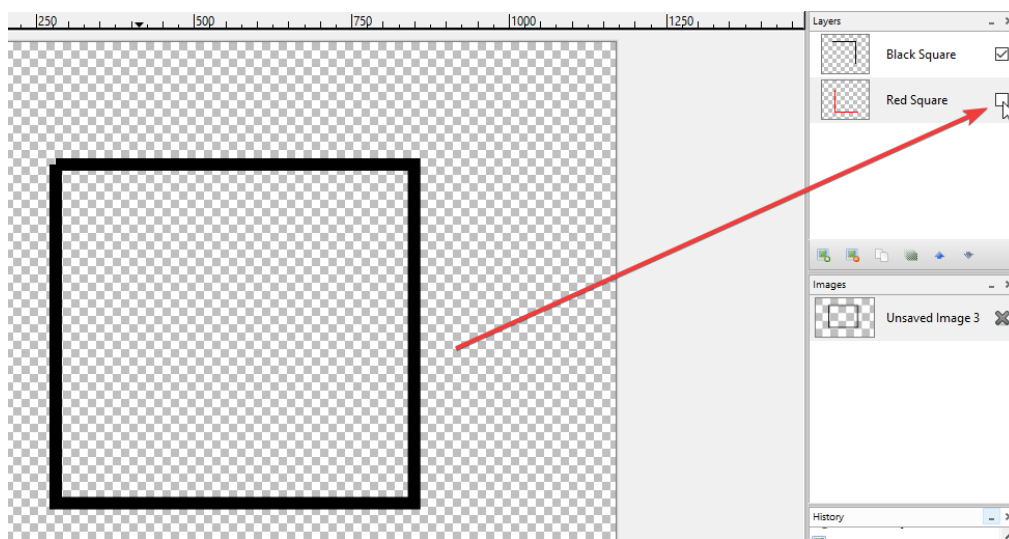


Figure 8. The “Red Square” layer was hidden from view.

# Using Blend Modes

Blend modes determine how a layer's contents blend with the contents in the layer below it.

Blend modes are also used in the Effects > Render > Clouds tool.

To change the blend mode for a layer, do the following:

1. In the Layers window, select the layer you would like to change the blend mode for.
2. Double-click on the layer to open the Layer Properties dialog.  
OR  
In the Menu Bar, select **Layers > Layer Properties**.
3. Under **Blend Mode**, select the desired blend mode from the dropdown menu.
4. Select **OK**.

The following blend modes are available:

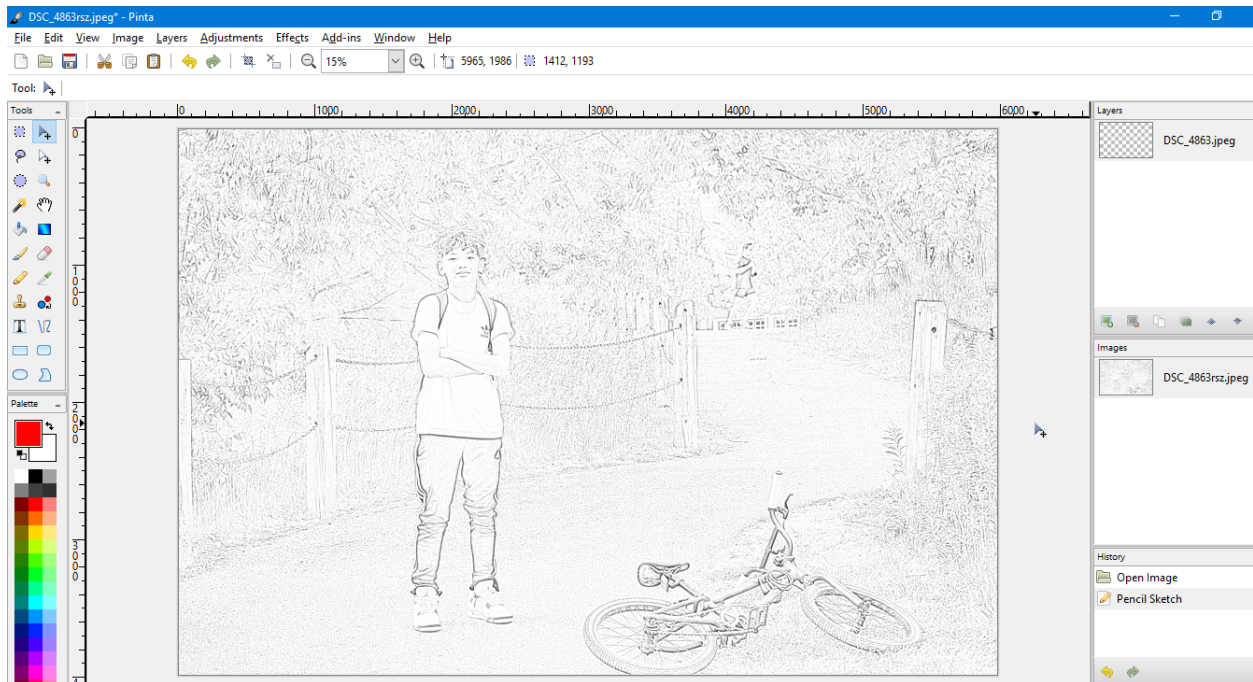
- **Normal** is the default mode. Each pixel is blended normally.
- **Multiply** takes the pixels on the top layer and multiplies their RGB values with the pixels on the bottom layer, resulting in a darker blend.
- **Additive** takes the pixels on the top layer and adds their RGB values with the pixels on the bottom layer, resulting in a brighter blend.
- **Color Burn** darkens dark pixels on the top layer, while bright pixels will be darkened unless they are blended with bright pixels on the bottom layer.
- **Color Dodge** brightens bright pixels on the top layer, while dark pixels will be brightened unless they are blended with dark pixels on the bottom layer.
- **Reflect** causes the pixels on the top layer to roughly reflect the coloring of the pixels on the bottom layer.
- **Glow** swaps the two layers with each other and then applies the Reflect blend mode.
- **Overlay** applies the Multiply mode to darker pixels, and the Screen mode to brighter pixels.
- **Difference** takes the pixels on the top layer and subtracts their RGB values from the pixels on the bottom layer, resulting in a darker blend. If a negative intensity is produced, the colors will be inverted.
- **Negation** works similarly to Difference, but brightens the colors rather than darkening them.
- **Lighten** uses the brightest pixel of either layer and uses that to blend.
- **Darken** uses the darkest pixel of either layer and uses that to blend.
- **Screen** takes the pixels on the top layer and divides their RGB values with the pixels on the bottom layer, resulting in a brighter blend.
- **Xor** compares pixels between the top and bottom layers, and replaces any that are different with colors. Any pixels that are similar or identical are not altered.

# Saving with Layers

When you save an image with Pinta, all layers will be merged together into one layer, known as “Flattening”. This is because most image file formats do not support the concept of layers.

To save an image with layers intact, select **Save As**, then change the file type to **Open-Raster image**. ORA is a lossless, open source file format best suited for saving Pinta projects, and should be used to save your projects.

# Chapter 6: Working with Add-ins



# Introduction to Add-ins

Add-ins are custom extensions written for Pinta that expand the application's functionality. Add-ins are typically not maintained by the Pinta development team, and are contributed by open-source, volunteer developers.

Add-ins may present a security issue as they contain actionable code capable of compromising your system. Add-ins should be used at your own risk. Pinta's developers cannot be held responsible for any damages that result from the use of add-ins.

## Using the Add-in Manager

The Add-in Manager allows you to manage all installed add-ins, update or disable existing ones, and uninstall add-ins you no longer need.

The Add-in Manager can be accessed by going to the Menu Bar, then selecting **Add-ins > Add-in Manager**.

The Add-in Manager contains three tabs:

- **Installed** lists all add-ins that are currently installed in Pinta, including those that are installed but not enabled.
- **Updates** lists any updates that are available for your installed add-ins.
- **Gallery** allows you to browse and install any new add-ins for Pinta from one of Pinta's open-source add-in repositories.

## Installing Add-ins

To install add-ins from the Gallery, do the following:

1. Open the **Add-in Manager**.
2. Select the **Gallery** tab.
3. Select a repository from the dropdown menu.
4. Select an add-in from the list.  
A description of the add-in will appear on the right.
5. Select **Install**.

# Updating Add-ins

To check for updates to installed add-ins, do the following:

1. Open the **Add-in Manager**.
2. Select the **Updates** tab.
3. Select **Refresh**.

If any updates are found, they will be shown in the list below.

To install updates, do the following:

1. Open the **Add-in Manager**.
2. Select the **Updates** tab.
3. Select the add-ins you would like to update.
4. Select **Update**.

# Disabling Add-ins

Add-ins can be disabled at any time. A disabled add-in cannot be used within Pinta, but will remain installed and can be re-enabled at any time.

To disable an add-in, do the following:

1. Open the **Add-in Manager**.
2. Select the **Installed** tab.
3. Select the add-in you would like to disable.
4. Select **Disable**.

Add-ins that have been disabled will have a grey icon.

# Enabling Add-ins

To re-enable a disabled add-in, do the following:

1. Open the **Add-in Manager**.
2. Select the **Installed** tab.  
Add-ins that have been disabled will have a grey icon.
3. Select the add-in you would like to enable.
4. Select **Enable**.




# Uninstalling Add-ins

Uninstalling an add-in removes it from Pinta and from your computer.


To uninstall an add-in, do the following:


1. Open the **Add-in Manager**.
2. Select the **Installed** tab.
3. Select the add-in you would like to uninstall.
4. Select **Uninstall**.


# Chapter 7: Pinta Community


 **Communiroom**


Create AccountLog In


 Project Home

 Overview

 Bugs


 **Suggestions**

 Questions

 Discussions

PintaProject » Pinta » Suggestions

New Suggestion

 116 Open ✓ 65 Closed

is:sug is:open

Q

28 votes	5 comments	<b>Open Paintshop .psd files</b> Suggested 9 years ago by Carlos Júnior <a href="#">filetypes</a>
24 votes	0 comments	<b>Animated Gif</b> Suggested 9 years ago by Kurt <a href="#">filetypes</a>
23 votes	4 comments	<b>Add color selection wheel to color palette.</b> Suggested 9 years ago by digismack <a href="#">palette</a>
17 votes	0 comments	<b>Support 8-bit Alpha Transparent PNG images</b> Suggested 9 years ago by Stifu <a href="#">filetypes</a>
16 votes	12 comments	<b>Open Paint.Net .pdn files</b> Suggested 9 years ago by psummer <a href="#">filetypes</a>
15 votes	1 comment	<b>Wacom tablets pressure support</b> Suggested 9 years ago by Ben Mendenhall

# Support

If you have any questions about Pinta, or if you need assistance, the Pinta community is happy to provide you support on the Communiroom forums. You can visit the forums at: <https://communiroom.com/pintaproject/pinta/questions>

If you think you've found a bug with Pinta, please report them to the project bug tracker at: <https://bugs.launchpad.net/pinta>

We'd love to hear your suggestions on how to improve Pinta! Please add suggestions to the Communiroom forums at: <https://communiroom.com/pintaproject/pinta/suggestions>

# Contributing

Pinta is an open-source project, built by volunteer developers who contribute in their spare time. There are many ways you can help contribute to the development of Pinta.

- **Are you a developer?** You can help Pinta by contributing code for new features or submitting patches for bugs and issues.
- **Are you a translator?** You can help Pinta by translating the application into different languages.
- **Are you just a regular user?** Simply using Pinta is a show of support! If you are an experienced Pinta user, you can help the project by monitoring the community forums and answering help queries from new users.

For more on how to contribute, please visit: <https://www.pinta-project.com/howto/contribute>

# Glossary

## A

**Adjustments** - A collection of tools used to apply different color and brightness adjustments to the image.

**Aspect ratio** - The ratio of an image's dimensions, measured in pixels. When resizing images, Pinta can maintain the aspect ratio in order to prevent distortions caused when the ratio is changed unevenly.

## B

**Blend Mode** - The method by which a top layer blends with the layer immediately beneath it.

**BMP** - Bitmap image file. Non-compressed, very high quality image format capable of storing lots of data.

**Brightness** - The overall brightness of the pixels. A higher value produces a brighter image, while a lower value produces a dimmer image.

## C

**Canvas** - The area where the image is contained. It can be thought of a painter's canvas, where the image is the painting on the canvas.

**Clipboard** - The part of the computer that stores data for temporary transfer. Items can be cut or copied into the clipboard, and then pasted in a different location.

**Contrast** - The level of difference between color tones. A higher value produces a richer, more varied image, with clear differences between colors, while a lower value produces a flatter, less varied image, with less differences between colors.

**Coordinates** - The positioning of an object as based on the pixel grid.

**Copy** - Copies the selected object, item, or file, and adds it to the computer's clipboard.

**Crop** - To remove parts of the image in order to reduce its size and draw focus to one part of the image.

**Curves** - A measurement of image tonality, used to adjust the tones and luminosity of the colors in an image.

**Cut** - Removes the selected object, item, or file, and adds it to the computer's clipboard.

## D

**Dialog box** - A smaller window that provides additional options and configurations for the selected tool.

**Dimensions** - The size or resolution of an image, measured in pixels. Dimensions are typically written as Width x Height.

## E

**Effects** - A collection of tools used to add artistic effects to the image.

## F

**Flatten** - To merge all layers in an image into one layer.

## G

**Gamma** - A non-linear computer operation used to determine the brightness of an image.

**Grayscale** - A form of coloring that only uses black, white, and various shades of gray.

## H

**Histogram** - The overall representation of the brightness and coloring of pixels in an image.

**Hue** - The color or shade on the color wheel used.

## I

**ICO** - Icon file used to store icons for operating systems, files, folders, and websites.

## J

**JPEG** - Short for Joint Photographic Experts Group. A compressed, lossy file format best suited for storing photographs that have been processed and are ready for viewing. JPEG files can be opened on virtually all systems and are universally recognized.

## L

**Layer** - Layers can be described as transparent slide decks that, when put together, form the whole image. Edits are made to each individual layer; edits made to one layer will not affect other layers. All layers are laid over on top of each other and viewed from above.

**Levels** - The amount of brightness in an image histogram.

## M

**Menu Bar** - A line of options that appears above the Toolbar but below the Title bar that contains various menu options.

**Merge Layer Down** - Merges a layer's contents into the layer immediately beneath it.

## N

**Noise** - The graininess found when zoomed into a photograph, similar to TV static. Noise typically appears in photographs taken with a high ISO setting. Noise can be added for artistic effect or removed as part of photo editing.

# O

**ORA** - OpenRaster image format that preserves all saved data in Pinta, including layers. ORA files are best used to store projects in Pinta.

**Overexposed** - The state of a photograph being too bright.

# P

**Palette** - A collection of colors that Pinta can use.

**Paste** - Adds the contents of the clipboard into the currently selected area.

**Pixel** - Each individual dot that produces color on the screen.

**Pixel Grid** - A grid that visually identified pixels on the screen when editing.

**PNG** - Portable Network Graphics. A high-quality, lossless image format best suited for displaying icons and user interface elements on the web.

# R

**Red Eye** - An effect in flash photography where the eyes of a photographed subject glows red. This is caused by the camera's flash entering their eyes and being reflected back out, with the red pigment caused by blood vessels inside the eye.

**Ruler** - A measurement aid that is displayed on the top and left sides of the application.

# S

**Saturation** - The intensity and strength of a color.

**Save** - Saves the current image to your computer under the current filename and in the current location.

**Save As** - Saves the current image to your computer under a different filename and location.

**Screenshot** - An image of the contents on one's computer screen.

**Selected Layer** - The layer that is currently selected in the Layers window. Any edits made to the image will be applied to this layer.

**Selection** - Any part of an image that has been highlighted using one of the Selection Tools. When a selection is made, any edits made to the image will only apply within the selection.

## T

**TIFF** - Short for Tagged Image File Format. A high quality image container that can be used to transfer files between image editing applications.

**TGA** - A high quality raster image format often used in video game graphics.

**Toolbar** - The area above the image but below the Menu Bar that contains the tools for managing the image. Not to be confused with the Tools Window.

**Tools Window** - The window containing the various tools for editing and working with the image, located to the left by default. Not to be confused with the Toolbar.

## U

**Underexposed** - The state of a photograph being too dark.

**User Interface** - The elements on the screen that accept user input.

## Z

**Zoom** - The viewing size of the image. A higher zoom is equivalent to looking very closely at the image, while a lower zoom is equivalent to looking at the image from a distance.





# Image Attribution

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## Chapter 6: Working with Add-ins

- “Hey sir, can you take a photo of me?” by Enoch Leung. CC BY-SA. <https://www.flickr.com/photos/161174688@N08/50120396831/>



# Index

## A

- add-ins 54
  - disabling 55
  - enabling 55
  - installing 54
  - manager 54
  - uninstalling 56
  - updating 55
- adjustments 24
- auto-level tool 25

## B

- black and white tool 29
- blend modes 51
- brightness 25, 27, 34
- brightness / contrast tool 25
- bug tracker 58

## C

- clone stamp tool 42
- color wheel 15
- colors 14, 27
  - primary 14
  - secondary 14
- contrast 25
- crop image 21
- crop to selection tool 6, 21
- cursor coordinates 6
- curves tool 34

## E

- ellipse select tool 20
- ellipse tool 18
- eraser tool 22

## F

- file types 10
- forums 58
- freeform shape tool 18

## G

- grayscale 29

## H

- histogram 36
- history window 12
- hue 15, 27
- hue / saturation tool 27

## I

- images window 11
- invert colors 31

## L

- lasso select tool 20
- layers 44
  - adding 46
  - blend modes 51
  - reordering 48
  - saving 52
  - visibility 50
  - window 44
- levels tool 36
- line/curve tool 17

## M

- magic wand select tool 20
- menu bar 5

## N

- new image 5
  - creating 8
  - from screenshot 9
- noise 39
- noise removal tool 39
  - median 39
  - reduce noise 40

## O

- open image 5
  - existing 9
- open-raster image 11, 52

## P

- paint bucket tool 19
- paintbrush tool 18
- palette window 14
- pencil tool 18
- posterize tool 32

## R

- rectangle select tool 19
- rectangle tool 17
- red eye removal tool 38
- red-eye effect 38
- resize image 21
- RGB 15, 32, 34
- rounded rectangle tool 18

## S

- saturation 16, 27
- save image 5
  - saving 10
- selection size 7
- selections 19
- sepia tool 30

## T

- toolbar 5

## U

- user interface 4
  - customizing 7

## V

- value 16

## Z

- zoom 6